



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.  
Published Weekly from Oct. 15 to June 1 inclusive.  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.  
15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer.  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.  
YEAR, IN ADVANCE - - - - - \$3.00  
Canada - - - - - 3.35  
Foreign Countries - - - - - 3.75  
Single Copies - - - - - .10

## CHANGE OF ADDRESS.

When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

## DISCONTINUANCES.

If a subscriber wishes his or her paper discontinued at expiration of his or her subscription, notice to that effect should be sent; otherwise it will be assumed that a continuance is expected and bill will be sent and payment should follow.

## WHERE ART NEWS MAY BE OBTAINED IN NEW YORK.

Brentano's Fifth Ave. and 27th St.  
Powell's Art Gallery, 983 Sixth Ave.

## WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

LONDON  
American Express Co. - - - Haymarket  
Art News Office - - - 17 Old Burlington St., W.  
Bottom's - - - 32 Duke St., St. James, S. W.  
PARIS  
Brooklyn Daily Eagle - - - 53 Rue Cambon  
Morgan, Harjes & Cie - - - 31 Boul. Haussmann  
American Express Co. - - - 11 Rue Scribe  
Munroe et Cie - - - 7 Rue Scribe  
Student Hostel - - - 93 Boulevard Saint-Michel  
The American Art Students' Club, 4 rue de Chevreuse  
Lucien Lefebvre-Foinet - - - 2 Rue Brea

## ART AND BOOK SALES.

NOTICE TO BOOK AND ART COLLECTORS.—The American Art News, having competent representatives at all art and literary auctions of importance, to record prices and buyers for its lists, is prepared to execute orders at a moderate charge, for the purchase of books, prints, pictures, art objects, etc., at such auctions.

The Art News has at its office catalogs of all important art and literary sales with prices and buyers' names marked, and can furnish these marked catalogs for a moderate price. Catalogs of coming sales will be sent in advance, if money for postage charges is enclosed with order in advance.

## ART BOOK REVIEW.

DOURIS AND THE PAINTERS OF GREEK VASES.—  
By Edmond Pottier, Membre de l'Institut.  
8 vol.—E. P. Dutton & Co., 1917. (\$2.50.)

M. Pottier's delightful monograph on "Douris," the Greek vase painter of the V century, B. C., has been ably translated by Bettina Kahnweiler, whose English form renders this valuable work all the more accessible to general readers.

In a short preface by Jane Ellen Harrison, written at the request of the translator, attention is called to the relation of Greek vase-painting to Greek literature and mythology, anent which some misconception and confusion of thought have hitherto prevailed, and the hope is expressed that M. Pottier's monograph "will clear away misconception and place the matter in a light at once juster and more vivid." That this will be the case cannot be doubted, and the relation between Greek art and literature will be clearly understood by all who read M. Pottier's work on the most representative member of the ceramic Pleiades who brought Athenian pottery to its highest point of excellence.

There are 28 extant works by Douris, mostly drinking cups, 25 of which are represented in the admirable plates that illustrate the book. One of the interesting color plates reproduces a black figured water jar, in the Munich Museum, depicting scenes in a potter's workshop. The Louvre kylix, "Eos Carrying Memnon, Her Dead Son," is among the most striking of the color plates. One closes M. Pottier's monograph with an unusual sense of the beauty and grandeur of Greek painting during the greatest period of its history.

## A DISAPPOINTING SHOW.

While one plan and purpose of the Independent Artists who organized the "No Jury—No Prizes" art exhibition, whose 2,500 or more exhibits fill the ground floor walls and spaces of the Grand Central Palace (a most unsuitable place, if the only one available for such a display) namely to afford artists the country over an opportunity to show their work "without fear or favor," is to be highly commended, we regret to have to say that the exhibition is not only disappointing in the extreme to art lovers in general, who had hoped it would produce at least, numerous works of merit and introduce able painters and sculptors hitherto unknown and unrecognized, and would send the defenders of the jury system "shivering to their lairs." To speak candidly, it is "as dull as dishwater."

We fear that what is reported as another purpose of the organizers of the display, a perfectly legitimate one, by the way—to endeavor to reap a like financial harvest to that garnered by the organizers of the Armory Show three seasons ago, will fail of fruition. The Armory Show, composed almost entirely of the works of the so-called "Modernists," and those of the many camps into which "Modernism" is divided, as the "new art" was then a novelty to Americans, had the spice of novelty and sensation. The present display, while it has many examples of "Modernism" contains few works that will startle or even pique curiosity, and these are scattered through the rooms and do not make any particular impression as a whole.

The majority of the exhibits are of such mediocrity that they could hardly pass the most ordinary jury of the smallest public art exhibition, and many are the work of unskillful or untrained artists, and frequently of young students.

Necessarily the result of the hanging of such material, especially alphabetically, makes for dullness, and few visitors to the display will depart without yawning.

Here and there are paintings of quality and merit and sculptures of charm and appeal, and a score or more of old and tried artists, among them several Academicians and Associates, are fairly adequately represented, but the show as a whole is "neither fish, flesh nor fowl" and is, as we have said, a decided and distinct disappointment. It will hearten those who, from experience or conviction, believe that with all its faults and shortcomings, the jury system is the best method yet found to obtain any fair average of merit and quality in public exhibitions, and that a "free for all" show in the present stage of American painting and sculpture, emphasizes that the country is still too young in art to make such an exhibition other than depressing and discouraging.

Naturally many artists, who find their entries rejected at the routine public shows and to whom the exhibition has given a chance to show their works, welcome its holding, and it is well that they should have this opportunity.

We hope that perhaps the very defects, (especially the absurd alphabetical hanging) and dullness of this first display may make for a better one next season. But the American public will pardon in an exhibition almost any fault but dullness, and this is the most regrettable feature of the present display.

## CORRESPONDENCE

## "The Reproof Valiant."

Editor, AMERICAN ART NEWS.

Dear Sir:

In your issue of March 31st "A Painter" (he says he is) writes against a letter of mine printed in the N. Y. "Tribune" of February 5th, and the N. Y. "Times" of February 17th last.

The nature of his attack upon this letter is such that I cannot consider it's writer a foe man worthy of my steel—since you refer to "Swordbreaking."

I have only to ask that you publish the fact that the portions of my letter your correspondent encloses in quotation marks as written by me are not in my letter at all—nor in anything else that I ever wrote, said, or thought. Beyond this and the casual remark that his letter throughout is a mere "hodge-podge" of falsification of both the words and the spirit—to say nothing of the form of mine, I have nothing further to ask of your courtesy.

Bolton Brown.

N. Y., April 9, 1917.

## The Money Standard and Art.

Editor, AMERICAN ART NEWS.

Dear Sir:

I have read with interest the letters in your recent issues on the exploitation of the money standards of art.

I dislike to appear to champion a thing which I really loathe, commercialism in the uncommercial. But I fear that art in America would be in a bad way, but for this thing that applies the money gauge to the aesthetic. Not that the artist is stimulated by this money standard, but his patron is, and public interest is, and without patron and public interest the artist could not exist, and art itself would soon pass away. So our press, that quotes fabulous prices, unconsciously goes on the Jesuit principle, doing evil that good may come, and I believe the good out-weights the evil.

True, it is sad that the appraisal of genius should be in terms of dollars. But if that appraisal carries to millions the fact that here is something they do not understand but should understand, that one little canvas is worth more than they can hope to produce in "value" if they lived a century, there is an offset to the sacrilege of commercialism.

It is an impressive thing, even to those of good taste, that a tiny picture by Vermeer, which first sold at six dollars should bring four hundred thousand. "Money talks" and that figure speaks more eloquently to the masses than all the lecturers and writers.

When Millet's "Angelus" was first brought to America the price paid for it was considered fabulous. It appears small by recent standards, but the publication of that price in every paper in the land brought multitudes to see it. It was a money-making scheme, but the good that came of showing this picture all over the country far outweighed the poor taste of the commercial enterprise.

There is no question that the publication of the great sums paid for pictures has fanned the smouldering embers of the sacred fire in the public mind. It has reminded the ignorant and the Philistine that here is something better than photography or moving pictures, better even than money. It has brought into daily consumption stories of the great ones of art who else never would have been referred to, and the painter's art, so far as the general public goes, would have become as obsolete as the poet's, as much of a joke to the mob. Where one man reads a poem today, a thousand look at pictures, and the reason for the difference is that poetry is beyond the reach of commercialism.

Just as in a famine it is better to keep alive the body by coarse food, it is better to keep alive the flame of art by commercialism than that it should go out. Muddy water to those about to perish with thirst is better than no water.

Public interest in art piqued by the news of a fortune paid for a little canvas is better than the death of public interest. The muddy water may help us reach a limpid spring. Art interest stimulated by the commercial may keep art alive through a commercial age until a better time.  
New York, April 8, 1917. Charles Vezin.

## "Mr. Lang" Wears Skirts.

The esteemed N. Y. "Sun" said on Monday:

"The paintings by A. Traquair Lang are to be seen in the upper gallery at Knoedler's until April 14. Although it is not so stated on the catalog, the pictures on display are evidence that Mr. Lang was one of the late William M. Chase's pupils. He must have been a good pupil for he has absorbed the outward qualities of Mr. Chase's style to an astonishing degree, and one of the best of his canvases, a still life of fish, might easily be mistaken for a work of Mr. Chase's."

[The artist whom the "Sun" dubs "Mr. Lang," is none other than Miss Annie Traquair Lang, of Phila., recognized for at least ten years past as perhaps the one pupil of the late William M. Chase, who best assimilated his technique and verve. She also had charge of the dead artist's summer classes at Carmel, Pa., Bruges, and elsewhere, for several years, and has several of his paintings in her studio at 51 W. 10 St.—Ed.]

## OBITUARY.

## Van Rossum du Chattel.

The death is announced of Van Rossum du Chattel, a well-known Dutch landscape painter, while on a steamship voyage from Java to Yokohama.

## Edmund Rolfe.

Edmund Rolfe, painter and craftsman and a member of the Woodstock, N. Y., art colony, was killed in an automobile accident near Woodstock March 30 last. Mr. Rolfe was a man of much talent and was only 39. He leaves a wife and daughter.

## W. E. Jones.

After an illness of several years, W. E. Jones, the well-known Baltimore art dealer, died Sunday last in that city. He was instrumental in bringing many special exhibitions to Baltimore, having locally introduced several much-discussed artists, among them Max Weber, the N. Y. futurist.

## William Leroy Jacobs.

William Leroy Jacobs, the illustrator, died Sunday last, after an illness of four weeks in his studio at 41 East Twenty-fifth Street. He was born in Cleveland, Ohio, forty-eight years ago, and studied art in Paris at Julian's and at Carlo Rossi's. Mr. Jacobs was a frequent contributor to the Century, Scribner's, Life, and other magazines, and was a member of the Society of Illustrators and the Dutch Treat Club.

## Old N. Y. Prints at Union League.

An unusually interesting group of engravings and aquatints from the collection of Mr. Simeon Ford has been arranged for the April exhibition at the Union League Club by Harry Watrous. The subjects are all records of Old New York and date from 1803 to 1882. "N. Y. in 1803," a colored life engraving by Samuel Seymour, is one of the most notable examples. "The Battery Promenade and New York Harbor," a colored lithograph by T. Thomson, 1829. Stock Exchange, 1882," a colored lithograph by Charles Hart, after a painting by Hughson Hawley, attracts attention. "Fashionable Turn Outs in Central Park, 1869," a colored lithograph after a "sketch from life," by T. Worth, is interesting and amusing, and is a remarkable record of costumes, and equipages of the times.

Other numbers of interest are "Broadway, Corner of Dey St. in 1856," a colored lithograph showing the west side of Broadway from Fulton St. to Cortlandt; "National Guard, 7th Regiment at Camp Worth Kingston, July, 1855;" New York from Fort Columbus, 1846;" "First Division, N. Y. State Artillery;" "Panoramic view of N. Y. from the East River, 1844," painted and engraved by Robert Havell; "Henry Clay's Funeral Car," a lithograph; "Chatham Square;" "American Express Train, 1855," showing an early train passing a suburban station; "The Grand Drive, Central Park, 1865," and "The New York Yacht Club Regatta, 1863," a colored lithograph.

After painting portraits in several cities throughout the country during the winter, Louis Betts has returned to his studio in the National Arts Club building, where he is painting a three-quarter length seated portrait of Miss L. MacDonough of Wisconsin. His recent fine portrait of Hamlin Garland is still at his studio, where there is also an excellent presentment of the little daughter of Paul Dougherty.

Edward Dufner's large watercolor, "September Afternoon," was recently purchased by a New York collector and one of his picturesque compositions of children and sunshine was sold to a western collector. He expects to leave New York some time in May to spend the summer at Elizabethton